

## THE ROLE AND IMPORTANCE OF COMPOSER WORKS IN THE REPERTOIRE OF SONG AND DANCE ENSEMBLES

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**Abstract:** This article analyzes the role and significance of works by composers in shaping the repertoire of song and dance ensembles. It scientifically illuminates the artistic and aesthetic value of works created by professional composers in the ensemble's activities, their role in improving performance culture, and their significance in the development of national musical heritage. Also, when forming repertoire policy, the peculiarities of contemporary compositional creativity, genre diversity, and possibilities of stage expressiveness are discussed.

**Keywords:** song and dance ensemble, repertoire, compositional creativity, musical work, performance culture, artistic and aesthetic education, national music, stage presence, genre

### Introduction

In the context of today's globalization and intercultural integration processes, the preservation of national musical art and its development in accordance with modern requirements is becoming increasingly important. In particular, the activities of song and dance ensembles play an important role in this process, which not only demonstrate stage performance, but also mediate the conveyance of the aesthetic taste, historical memory, and cultural values of the people to the general public. From this point of view, the content and quality of the ensemble's repertoire are one of the main factors determining its artistic level.

A repertoire is not simply a collection of performed works, but a systematic collection expressing the ensemble's ideological and artistic direction, aesthetic views, and performance capabilities. It is in this system that the works of composers acquire special significance. Because through compositional work, traditional elements of folk music are enriched with modern interpretations, and new artistic forms emerge. This serves to make the ensemble's repertoire more diverse, rich in content, and in harmony with modern requirements.

Works created by composers not only enhance the performance potential of ensembles but also determine their professional level. Such works are often distinguished by a complex compositional structure, richness of musical expressive means, and perfection of stage solutions. As a result, this requires a high level of performance skills, musical thinking, and stage culture from the ensemble members. This, in turn, has a positive impact on the overall development of the creative team. The presence of compositional works in the repertoire is also an important tool in the artistic and aesthetic education of the younger generation. Through them, the audience will feel the harmony of national melodies, modern musical explorations, and stage expression. This process expands the educational possibilities of musical art and serves the formation of aesthetic thinking and cultural consciousness in society. In this work, the role of composers' work in the repertoire of song and dance ensembles and its artistic analysis are examined. Also, the issues of the effective use of compositional works in the formation of the repertoire of a modern ensemble are scientifically and theoretically substantiated.

Compositions created for song and dance ensembles in Uzbek musical culture served as an important factor in the rise of national art to a professional level. This process intensified especially from the second half of the 20th century, when composers began to create stage works based on folk melodies and songs, but enriched with modern compositional approaches. As a result, the repertoire of ensembles consisted not only of folklore examples, but also of high examples of compositional creativity.

First of all, it is necessary to dwell on the work of Mutal Burkhanov. His works, such as “Maftun bo’ldim” and “O’zbekiston,” are widely used in the repertoire of song ensembles and are recognized as an example of a harmonious combination of national melodies and modern musical expression. In Burkhanov’s work, the fluency of the vocal line, the richness of orchestration, and stage expressiveness are priorities, which serve to enhance the performance level of ensembles.

Also, works created by Tolibjon Sodikov occupy an important place in the repertoire of ensembles. His work “Song about the Motherland” reflects the ideas of love for the Motherland, selflessness, and national unity. The musical structure is solemn and comfortable for ensemble performance. And “Yoshlik taronasi” has a vibrant, cheerful character, expressing the dreams and aspirations of young people and their faith in life. The possibility of staging in harmony with dance ensembles is high.

In addition, the work of Manas Leviev and Fattah Nazarov deserves special attention. In their works, the precise expression of dance rhythms, the richness of the orchestral texture, and dramatic development are priorities, which are especially important in enriching the repertoire of dance ensembles. For example, Leviev’s stage dance compositions are based on folk melodies, but are distinguished by modern rhythmic and harmonic solutions. The stage interpretation of “Tanovar” is based on a national melody, expressing subtle lyricism and inner anguish. When combined with dance, the artistic impact of the work intensifies. The work “Dilbarim” is a lyrical composition praising love and beauty, distinguished by the melodiousness and rhythmic structure of the melody.

F.Nazarov’s “Spring Dance” is a dance composition expressing the awakening of nature, renewal, and a mood of joy. Rhythm and dynamics play an important role in it. “Navruz Sayli” was created in the spirit of a national holiday, reflecting national traditions, mass celebrations, and the ideas of unity.

Among contemporary composers, the work of Dilorom Saidaminova is also noteworthy. In his works, nationality and modernity are combined, and new forms of musical thinking are manifested. Such works bring an innovative spirit to the repertoire of ensembles and open up new possibilities of stage expression. In the “Sharq Taronalari” cycle, oriental melodies are combined with a modern compositional style. The works reflect a synthesis of nationality and modernity. “Dance Suites” consist of parts of various characters, in which rhythmic diversity and stage dynamics prevail. These works are innovative examples that enrich the repertoire of ensembles.

In the works of Uzbek composers, works created for song and dance ensembles are a fundamental factor in the development of national musical art. Through them, tradition and modernity are combined, and ensemble art is rising to a new level.

The question of the place of works by composers in the repertoire of song and dance ensembles today requires special scientific discussion not only from the point of view of musicology, but also from the point of view of performance, repertoire policy, and the development of national culture. This is because the ensemble's repertoire should not consist of randomly selected songs or dance melodies, but rather of a holistic system that serves a specific artistic and ideological purpose, has an aesthetic impact on the listener and audience, and demonstrates the performers' skill. Compositional works play an important role in the formation of such a system.

First of all, the works created by composers enrich the repertoire in content. While examples of folk music represent a more historical-traditional layer, compositional works continue this tradition in the spirit of the new era, reinterpret it, and supplement it with new artistic forms. In this sense, the composer's work manifests itself as a living stage in the development of national music. For example, although works about patriotism, love, nature, holidays, and folk life performed in song and dance ensembles are created on the basis of folk melodies, their compositional integrity, orchestration, stage design, and dramatic development are visible as a product of the composer's thinking. This prevents the repertoire from remaining within the same tone and style.

Compositional works contribute to the professionalization of ensembles. Because such works are often based on a complex musical structure, a wide-ranging melodic direction, changing tempo and rhythm, and a clear harmony between accompaniment and vocal or dance movements. Unlike performing simple folklore samples, compositional works require thorough preparation from the performer, musical thinking, rhythmic accuracy, and stage culture. Thus, the presence of such works in the repertoire increases the creative potential of the collective, forms a professional approach, and creates the basis for the improvement of the performance school.

Another important aspect of the composer's works is that they shape the stage image of song and dance ensembles. The creative direction, style, and artistic influence of any ensemble before the audience are manifested, first of all, through its repertoire. If the repertoire consists only of folk songs or simple reworked samples, the ensemble's artistic capabilities may be limited to a certain extent. Works created by composers for a special ensemble or adapted for stage performance give the ensemble originality. That is, in this case, the ensemble appears not only as a performer, but also as a creative unit that carries a certain artistic concept.

Compositional works ensure the harmony of nationality and modernity. This issue is especially important in today's era of globalization. Because the development of national art is determined not only by the preservation of tradition, but also by its reworking and presentation in a new form based on the demands of the time. In the works of Uzbek composers, in many works created for song and dance ensembles, one can observe that folk melodies are enriched with modern harmony, polyphonic elements, orchestral colors, and stage dynamics while preserving their modal-tonal characteristics, national rhythmic formulas, and the traditions of maqom and folk singing. As a result, such works not only express national identity, but also correspond to the taste of the modern listener.

The analysis also shows the breadth of the themes of the composer's works. Among them are solemn songs in the spirit of patriotism, love songs rich in lyricism, compositions depicting

folk humor and life scenes, stage works dedicated to seasons and ceremonies, and festive dance melodies. Such genre and thematic diversity expands the aesthetic scope of the ensemble's repertoire. Therefore, when formulating repertoire policy, it is necessary to consider not only the criteria of popularity or suitability for the audience's taste, but also the artistic level, ideological content, stage capabilities, and requirements for performance.

In the analysis of works by composers, their pedagogical significance is also clearly visible. Young performers working in song and dance ensembles are trained through the repertoire, develop musical taste, and gain stage experience. If compositional works of a high artistic level are prioritized in the repertoire, this develops in young performers such qualities as sound culture, ensemble performance skills, a sense of musical expression, image creation, and stage discipline. Thus, the composer's works are not only repertoire material but also an educational and methodological tool. This shows that they are equally important in the activities of educational institutions, art colleges, music departments of higher education, and professional creative teams.

During the discussion, some problematic aspects were also noted. In particular, in the repertoire of some ensembles, excessive references to light, easily perceived, but not very high artistic works are observed. As a result, the aesthetic level of the repertoire decreases, and the creative image of the ensemble can take on a form adapted to the mass, but far from deep artistic criteria. Therefore, when choosing a repertoire, it is necessary to pay serious attention to the quality, musical level, level of nationality, and stage capabilities of compositional works. The use of compositional works should be effective not only quantitatively, but also qualitatively. Issues of arrangement, orchestration, and staging play an important role in bringing the composer's works to the stage. No matter how perfect the work is, if its stage interpretation is weak, the expected artistic impact will not emerge. Especially in song and dance ensembles, the harmony of vocal, instrumental, and dance elements is considered the main criterion. Therefore, in the process of including the composer's works in the repertoire, creative cooperation between the conductor, choreographer, choirmaster, musicians, and singers is of great importance. This approach allows one to reveal the full artistic potential of the work. Analysis of the work of Uzbek composers shows that works written for ensembles reflect not only the current state of national musical art, but also the stages of its historical development. In them, the inextricable link between folk art, maqom, classical music, popular singing, and the school of professional composition is clearly felt. This connection allows us to see the repertoire as a living example of musical history. Thus, compositional works are not only performed on the ensemble stage, but through them, the historical memory of national musical thought is also manifested.

In general, the results of the discussion confirm the incomparable role of works by composers in the repertoire of song and dance ensembles. They enhance the artistic level of the repertoire, improve performance skills, define the stage image of the ensemble, serve the aesthetic education of the younger generation, and ensure the modern development of national musical art. Therefore, one of the urgent tasks in repertoire policy is to give a wide place to compositional works, to select them on a scientific basis, to analyze them, and to introduce them into practice.

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